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A GUIDE
TO
TAPESTRY PAINTING
AND
STENCILING
IN
LIQUID TAPESTRY DYES
AND
TAPESTRY OIL COLORS



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F. WEBER & CO.
PHILADELPHIA



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A GUIDE TO
TAPESTRY PAINTING
AND
STENCILING
IN
LIQUID TAPESTRY DYES
AND
TAPESTRY OIL COLORS

WITH A FULL LIST OF THE MATERIALS USED AND
ILLUSTRATIONS OF THE STENCIL PATTERNS



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INTRODUCTORY.

Owing to the growing demand for stencil supplies and the constant inquiries for a guide to the work, we are presenting this hand-book to those who are interested in home decorations, that are artistic and economical.

Full directions are given for stenciling in tapestry dyes or in tapestry oil colors, as well as directions for tapestry painting.

PART I. of this book treats on making stencils from designs and also stenciling with the liquid dyes, fixing the colors by steaming, and washing of the finished product when soiled.

PART II. is devoted to the use of tapestry oil colors and their use in stenciling.

PART III. Gives full directions for tapestry painting.

PART IV. Contains a full and complete list of materials to be used, and an excellent illustrated line of stencil patterns to select from, making it a special hand-book for household needs.

PART I.

DIRECTIONS FOR MAKING STENCILS.

The paper to be used for stencils is a heavy, smooth manilla paper of good quality, saturated with linseed oil in order to make it more resistant to the liquid dyes or tapestry oil colors. Furthermore it gives a cleaner and sharper edge in cutting the stencil, but for the trouble connected with the preparation of this paper, it is advisable to buy the oiled paper from the dealer. Transfer the design on

oiled paper, by means of carbon paper, allowing for, and marking the brackets, or ties, to hold the pattern in place. These ties should be placed where they will be the least conspicuous.

After the design has been transferred on the oiled paper, place the oiled paper over a sheet of glass and cut out with a stencil knife, turning the design always so that the knife is working toward the operator. Care must be taken that the ties or brackets above mentioned are not cut through in the stencil. The cutting of the stencil being somewhat tedious and strenuous, it is advisable to buy the same ready cut. A special assortment of stencils suitable for any kind of decoration may be found in Part IV of this book.

DIRECTIONS FOR STENCILING WITH LIQUID TAPESTRY DYES.

We recommend these dyes to the beginner because they do not require a mixing medium, thus rendering them easy to apply. Care must be exercised that the dyes be applied very sparingly to avoid blurring the pattern.

Place the fabric to be stenciled [noting carefully that the weave of the fabric is not pulled or stretched, so that the weave of the fabric is biased] on a work-table, with a sheet of heavy blotting paper underneath. Fasten the stencil in place on the material by means of thumb tacks holding all securely in place.

Pour out the dye in a small dish and dip the brush sparingly into the same. Then remove all superfluous dye from the brush, by rubbing the same against the edge of the dish. This fact must be emphasized, otherwise the color

will spread. Hold the brush in a vertical position and put the dye on the fabric in a stippling motion, allowing the same to work into the cloth thoroughly. Care should be exercised that the stencil be held down tight with the left hand, while stenciling, in order to give a close contact with the fabric, always using the brush from outer edges and points toward centers. After the design has been stenciled on the fabric, the stencil may be removed and the pattern continued if so desired.

When the stenciling is finished, hang up to dry for four or five days, then take down and steam as directed. The *Liquid Tapestry Dyes* are greatly used in tapestry painting, as the colors mix and blend readily, and are easily applied, because of the fact that no medium is required. The Liquid Dyes give an excellent transparency to the colors.

The brushes should be cleaned in cold water after finishing with the dyes and while they are still wet, otherwise wash with soap and water.

The Tapestry Dyes as prepared by F. Weber & Co. and listed on page 52 of this book are prepared in a manner to make them waterproof and prevent their spreading, hence the addition of a special medium recommended with other dyes is unnecessary.

A PROCESS TO FIX THE COLORS. DIRECTIONS FOR STEAMING.

Place the stenciled article (after drying for four or five days) on an ironing board face up and cover with a heavy wet pad, and press with a hot iron until the design is

thoroughly dried and steamed. This steaming process fixes the colors permanently and adds to their brilliancy. If the stenciled fabric is too large and difficult to steam on an ironing board, we would suggest having this done at a reliable dyer's establishment, or if this is not convenient, to secure one of the steaming apparatus given in our list. The steaming is always necessary in all cases, whether the design is made with the "Liquid Dyes" or in the "Tapestry Oil Colors." In any case is administered according to directions.

PART II.

STENCILING WITH TAPESTRY OIL COLORS.

Although the art of stenciling with oil colors is not new, the difficulty the artist found heretofore in using the ordinary artist oil colors, was, that these colors if not especially prepared for this purpose, would spread on the fabric and leave ugly stains around the design. By a series of experiments, we have succeeded in overcoming this difficulty by preparing a palette of well-selected permanent colors, ground in a special prepared oil, which offers an easy application to the fabric, while at the same time these colors will not spread.

For thinning down or reducing the tints of these "Tapestry Oil Colors," we manufacture a special oil called "Tapestry Painting Oil." This oil or medium as well as the oil colors, contain sufficient drying qualities to make the addition of any other dryer unnecessary.

These Tapestry Oil Colors are made up in a number of colors from which any desired tint can be produced by mixing.

Being more consistent, it is safe to say that a more thorough working of the colors into the mesh of the fabric is necessary, and after drying for four or five days, must be steamed as per directions given for steaming the Liquid Dyes in Part I of this book.

When used for stenciling these colors are mixed with the "Tapestry Painting Oil" to the consistency of cream, and put on the cloth with a stippling stroke and thoroughly worked into the mesh. The directions for stenciling fabrics with "Liquid Dyes" in Part I can be followed in using the "Tapestry Oil Colors." After the design has been stenciled with Tapestry Oil Colors and allowed to dry for five or six days, the directions for steaming must be followed to fix the colors permanently.

For cleaning the brushes used in the Tapestry Oil Colors, spirits of turpentine should be used.

PART III.

TAPESTRY PAINTING.

The Tapestry Oil Colors as has been previously explained are especially prepared for tapestry painting. The Tapestry Painting Oil or medium is an excellent preparation for blending colors and also for reducing tints. The oil prepared for these colors, saturates the canvas very readily, thereby giving the colors a chance for ready response and an easy flow, which eliminates so much of the work of moistening the canvas, each time a color is to be blended.

Another most excellent feature of these colors, is, that in painting tapestry, only a few colors are required, as many of the colors can be produced satisfactorily by mixing, and a closer harmony is usually the result. These tapestry paintings should be steamed if done on linen, cotton, wool, or silk, just as directions given for steaming in Part I. The steaming effect on tapestry paintings tends to soften harsh or vivid colorings, and gives the whole a rich, soft, harmonious appearance, which is always very gratifying to the painter as well as to the observer. Much depends upon the manner of scrubbing the colors in the fabric, if not properly moistened, the canvas will dry in spots. When painting skies and the deepest shade of blue has been taken as far as necessary, dilute this color with Tapestry Painting Oil and carry on as far as desired, then with a clean brush wet the canvas a little below the horizon line, with the medium and water, soaking it just as though using colors, and if a sunset is desired, prepare a pale shade of Yellow and also some Crimson Lake, in a separate mixing cup by reducing them with the painting oil. As the latter color is quite strong, great care must be taken in using it. Begin below the horizon line to paint in the Yellow. Do not carry this tint as far as the Blue. Next paint the Crimson lake into the Yellow, blending it into the Blue. This will give the purple effect so often seen in sunset skies. Should there be distant trees or mountains, the sunset colors must be carried over these also. The sky should be finished at one sitting, and while wet, more color may be added for strengthening if necessary, but will not blend properly if allowed to become dry before repainting. After the sunset

colors are laid on the mountains and distant foliage is half dry, so that the tints laid over it will not spread, then with the Crimson Lake and Blue, which, if mixed and diluted properly with the painting oil, to a pale, purplish shade, paint in the mountains and leave space for forms of distant trees. It is possible to put in trees and mountains after the canvas is dry, but the same soft atmospheric effects do not result from a dry canvas as from a moist one. When putting in details, such as rocks, stone work, or tree trunks, it is well to first block in the drawing with Gray. When dry put on painting palette, a little Yellow, Crimson lake, Indigo and Green, with a little touch of Burnt sienna. Have some oil and water ready mixed, then, with a large brush, blend all these tints on the stone work, putting it into a fresh color. Of course, care must be taken not to make each color so strong as to be actually discernible after modeling over with the Gray. A little Green may be introduced in parts to give the appearance of moss. For grass and foliage a variety of coloring in greens and browns must be blended together, as the ground work and the details are put on afterwards in blues and greens.

In painting water, the brush should be used backwards and forwards horizontally in broad strokes. Whatever colors are used in the skies or objects casting reflections, must be repeated in the water, but the strokes must be modified by grays or browns. The distant shadows must be a softer gray (or what is known as cool gray), than the shadow of the foreground. Sharp, bright ripples can be taken out with a knife before making final touches.

FLESH PAINTING.

For flesh painting there is a very simple method, which requires very little practice to acquire satisfactory results, as the colors used are so few.

The four following colors are all that are needed: Burnt sienna, Vermilion, Kings yellow and Indigo. No other colors are really needed.

The brushes for flesh painting should be kept separate as everything depends on their being clean. They can be cleaned with turpentine when necessary. Begin by mixing two shades of Burnt sienna on the palette, put in the details, eyes, nostrils, lips, ears and fingers, strongly and clearly, with the darkest shades, using smallest brush. With the largest brush, paint in the broad shadows with the paler shade of Burnt sienna. The features may be modeled as if in working in monochrome, leaving all high lights untouched. If the eyes are brown they are to be put in with Burnt sienna. After the modeling is thoroughly dry, the local tone or color is washed over all the flesh, including shadows with the Burnt sienna, so much diluted with the "*Tapestry Painting Oil*," as merely to tinge the Medium, which should be added. For a dark, sallow complexion add a touch of Yellow to the Burnt sienna. While this local wash is still wet it should be soaked with the color until the canvas is saturated. The shadows must be counteracted with green, the bright grass green being best. Make two shades of this green of about the same intensity as the Burnt sienna. Before applying the green, tint the cheeks with the Vermilion. The green must not be allowed to run beyond

the shadow color, as it will give a death-like pallor to the flesh. If the red or Vermilion dries too vividly, add more green. On the other hand if the green is too strong, work in more Burnt sienna. The sharp, dark markings must not be painted until nearly dry, or the color will spread. A little touch of Vermilion will be needed on the lower lip. When the flesh is thoroughly dry, which will require several hours, the high lights may be placed by scraping gently with the rounded point of a knife. The effect is very pleasing as the color lifted by the knife is only on the surface, and leaves the color between the ribs of the canvas, making a stippled appearance. After scraping the lights, put on the palette the flesh tints, already described. Make another tint by mixing the green and red together, to be used in touching up the painting. The markings of the eyes, ears, lips, nostrils, and fingers must be accentuated. The use of the knife between the shadows and the high lights give the pearly tints required for softening the flesh tones and blends the lights and shadows.

PAINTING HAIR.

The painting of hair must be laid in broad masses of light and shade. For golden hair, the local tint is composed of a pale shade of Yellow with a touch of Vermilion in it, to give it the tawny effect, peculiar to golden hair.

The shadows can be made by mixing Blue and Yellow and adding Vermilion, if too green. With these colors any shade can be made, from light flaxen to rich golden brown, by changing the proportion of component parts. For dark hair shade with brown, only adding a little indigo or black, if nearly black hair is desired.

Details can be worked in after the first color is dry, using the knife for high lights.

DRAPERY.

Model all shadows before putting in local tints.

After the shadows are put in, first the darkest shadow, the next tones may be laid in, leaving the delicate half tones to be added when the local wash is partly dry. Local tint is laid over both light and shade, and needs only a few finishing touches, scraping out lights where they are not sufficiently bright. Ordinarily, reds should not be scraped, as scraping on the rich reds tends to make the high lights too cool.

Any kind of texture can be reproduced, if careful attention is paid to where the lights fall, whether soft or sharp.

DIRECTIONS FOR WASHING.

Shake the stenciled fabric up and down in warm soap suds, using only a mild soap. Do not rub any soap on the fabric. Rinse well and hang in shade to dry. Iron while still damp, following the process given in directions for steaming.

MATERIALS.

SUGGESTIONS ABOUT MATERIALS USED IN STENCILING AND TAPESTRY PAINTING.

The brushes to be used in stenciling should be chosen with care. We carry four styles of brushes, that meet the approval of the most fastidious.

The Bright's Bristle No. 193 is a flat brush, of short bristles of excellent quality and made in 12 sizes, from Nos. 2-24, varying from $\frac{1}{4}$ to $1\frac{1}{4}$ inches.

The French Bright's Bristle Brushes are very similar in make, with the exception that the bristles are a trifle shorter. These flat brushes are excellent for the conventional designs where the patterns are large and bold. The chiseled and slanting pointed Tapestry Brush is a superior brush, where a fine point is desired for sharp corners and fine lines in stenciling, and especially adapted to the fine detail work in tapestry painting. These brushes come in four sizes, $\frac{1}{8}$ in., $\frac{1}{4}$ in., $\frac{3}{8}$ in., $\frac{1}{2}$ in., in width. The "Poonah" Brushes are by far the best brushes on the market, where round brushes are desired for large designs. These brushes come in four sizes, varying from $\frac{1}{4}$ in. to $\frac{1}{2}$ in. in diameter, and are also used in tapestry painting. The fabrics used for stenciling are burlap, unprepared canvas, cotton, crash, voile, scrim and unbleached muslin.

There are especially prepared for stenciling and tapestry painting, canvases, in cotton, wool and silk, at prices to suit. The adjustable blade stencil knife is best adapted for schools or private individuals who wish a superior mat knife in quality and style. These knives may be changed by simply loosening the screw in the handle and pulling out blade. The blades can also be protected when not in use, by inverting blade into handle and screwing in place again. Each knife has its own key.



Stencil Designs



Price List of Stencil Designs

Cut By Hand on the Best Quality Manilla Paper

The sizes given of the Stencils for Borders, etc., represent the width of the same. With Corners and Larger Center Designs the size given represents the radius of the same.

| No. | Price | Size in Inches | No. | Price | Size in Inches | No. | Price | Size in Inches |
|-----|--------|----------------|-----|--------|----------------|-----|--------|----------------|
| 1 | \$.30 | 3½ | 59 | \$.72 | 15 | 109 | \$.20 | 1¾ |
| 2 | .50 | 8½ | 60 | .62 | 16 | 110 | .25 | 5¼ |
| 3 | .20 | 3 | 66 | .37 | 9½ | 111 | .30 | 3½ |
| 4 | .25 | 3 | 67 | .60 | 8 | 112 | .20 | 2 |
| 6 | .20 | 2 | 68 | .35 | 7½ | 113 | .25 | 3½ |
| 10 | .25 | 6½ | 69 | .20 | 4¼ | 114 | .25 | 4 |
| 11 | .25 | 11 | 70 | .20 | 5 | 115 | .30 | 7½ |
| 13 | .50 | 6½ | 71 | .20 | 4 | 116 | .25 | 6½ |
| 14 | .60 | 9½ | 72 | .20 | 3¾ | 117 | .25 | 5 |
| 17 | .20 | 3½ | 73 | .20 | 3¾ | 118 | .40 | 6 |
| 18 | .20 | 3½ | 74 | .20 | 2¾ | 119 | .30 | 4½ |
| 20 | .25 | 3¾ | 75 | .20 | 2¾ | 120 | .30 | 3¾ |
| 24 | .25 | 2¾ | 76 | .20 | 2¾ | 121 | .40 | 6¼ |
| 26 | .30 | 5¼ | 83 | .40 | 9 | 122 | .50 | 3½ |
| 29 | .36 | 7½ | 86 | .30 | 8¾ | 123 | .72 | 6¼ |
| 31 | .36 | 6½ | 87 | .72 | 16 | 124 | .50 | 7 |
| 35 | .20 | 1½ | 88 | .30 | 4¾ | 125 | .35 | 4½ |
| 38 | .20 | 3 | 93 | .40 | 13 | 126 | .60 | 6¼ |
| 40 | .20 | 1¾ | 95 | .36 | 5¾ | 127 | .30 | 2½ |
| 41 | .20 | 2¼ | 96 | .36 | 5½ | 128 | .35 | 5½ |
| 45 | .30 | 6½ | 97 | .36 | 5½ | 129 | .30 | 2¾ |
| 46 | .70 | 16 | 98 | .40 | 8½ | 130 | .35 | 3 |
| 47 | .50 | 16½ | 99 | .40 | 8½ | 131 | .72 | 6¾ |
| 48 | .30 | 6 | 100 | .40 | 11¼ | 132 | .20 | 1½ |
| 49 | .40 | 11 | 102 | .36 | 6½ | 133 | .20 | 3¼ |
| 53 | .60 | 16 | 103 | .50 | 12 | 134 | .20 | 3¼ |
| 54 | .25 | 4¾ | 104 | .35 | 3½ | 135 | .20 | 1¼ |
| 55 | .60 | 16 | 105 | .30 | 7 | 136 | .20 | 1½ |
| 56 | .50 | 10 | 106 | .35 | 3¾ | 137 | .30 | 4¼ |
| 57 | .72 | 15½ | 107 | 1.20 | 10½ | 138 | .30 | 3½ |
| 58 | .40 | 9 | 108 | .30 | 2¾ | 139 | .20 | 2 |

PRICE LIST OF STENCIL DESIGNS (Continued)

| No. | Price | Size in Inches | No. | Price | Size in Inches | No. | Price | Size in Inches |
|-----|--------|----------------|-----|--------|----------------|-----|--------|----------------|
| 140 | \$.50 | 7 | 186 | \$.36 | 4½ | 227 | \$.25 | 5¾ |
| 141 | .36 | 6½ | 187 | .36 | 4 | 228 | .80 | 12 |
| 142 | .36 | 4¼ | 188 | .36 | 5½ | 229 | .30 | 7 |
| 143 | .25 | 2 | 189 | .72 | 7½ | 230 | .25 | 3½ |
| 144 | .20 | 2½ | 190 | .72 | 7½ | 231 | .25 | 3 |
| 145 | .36 | 6 | 191 | 1.20 | 23 | 232 | .25 | 6 |
| 147 | .30 | 4 | 192 | .60 | 11 | 233 | .20 | 4½ |
| 148 | .30 | 4 | 193 | .25 | 3¼ | 234 | .20 | 6¼ |
| 149 | .42 | 8 | 194 | .20 | 5½ | 235 | .42 | 12 |
| 152 | .42 | 6 | 195 | .60 | 16 | 236 | .30 | 8¾ |
| 153 | .60 | 5 | 196 | 1.20 | 19 | 237 | .30 | |
| 154 | .25 | 2¼ | 197 | .50 | 14½ | 238 | .25 | 7 |
| 155 | .25 | 2¾ | 198 | .60 | 19 | 239 | .20 | 6 |
| 156 | .30 | 3 | 199 | 1.20 | 9¾ | 240 | .20 | 4 |
| 157 | .20 | 2¾ | 200 | .20 | 3 | 241 | .20 | 4 |
| 158 | .30 | 2¼ | 201 | .36 | 4 | 243 | .25 | 6 |
| 160 | .60 | 6½ | 202 | .20 | 4½ | 244 | .30 | 13 |
| 161 | .42 | 7½ | 203 | .60 | 16 | 245 | .30 | 3 |
| 162 | .50 | 8½ | 204 | .36 | 2¾ | 246 | .42 | 9½ |
| 163 | .20 | 3 | 205 | .20 | 4½ | 248 | .60 | 11 x 23 |
| 164 | .20 | 2½ | 206 | .20 | 4 | 249 | .30 | 7 |
| 165 | .25 | 2¼ | 207 | .30 | 7½ | 251 | .90 | 16½ |
| 166 | .25 | 2 | 208 | .30 | 7½ | 252 | .60 | 16½ |
| 167 | .20 | 2½ | 209 | .65 | 7¼ | 253 | .42 | 4 |
| 168 | .36 | 7 | 210 | .36 | 4½ | 254 | .90 | 10¾ |
| 169 | .20 | 2½ | 211 | .36 | 4½ | 255 | .50 | 6 |
| 170 | .20 | 2¾ | 212 | .20 | 3½ | 256 | .80 | 11 |
| 171 | .30 | 2¾ | 213 | .30 | 3 | 257 | .36 | 4½ |
| 173 | .30 | 6 | 214 | .20 | 3¼ | 258 | .80 | 10 |
| 174 | .42 | 3½ | 215 | .20 | 3 | 259 | .30 | 6½ |
| 175 | .36 | 5¼ | 216 | .25 | 3¼ | 260 | .50 | 5¾ |
| 176 | .30 | 10¼ | 217 | .25 | 2¼ | 261 | .30 | 5½ |
| 177 | .25 | 3¼ | 218 | .20 | 2¼ | 262 | .30 | 11½ |
| 178 | .42 | 5¾ | 219 | .90 | 16 | 263 | .55 | 12½ |
| 179 | .30 | 2½ | 220 | .50 | 9 | 264 | .42 | 10½ |
| 180 | .36 | 6 | 221 | .42 | 6½ | 265 | .60 | 14 |
| 181 | .30 | 4¼ | 222 | .42 | 5 | 266 | .50 | 13 |
| 182 | .50 | 13 | 223 | .25 | 3 | 267 | .42 | 9 |
| 183 | .50 | 13 | 224 | .50 | 5⅛ | 268 | .60 | 14 x 19 |
| 184 | .50 | 9 | 225 | .36 | 7 | 269 | .36 | 4½ |
| 185 | .50 | 13 | 226 | .36 | 5½ | 270 | .90 | 14 |

PRICE LIST OF STENCIL DESIGNS (Continued)

| No. | Price | Size in Inches | No. | Price | Size in Inches | No. | Price | Size in Inches |
|-----|--------|------------------|-----|--------|-----------------|-----|--------|------------------|
| 271 | \$.60 | 9 | 297 | \$.25 | 2 $\frac{5}{8}$ | 313 | \$.60 | 10 $\frac{1}{2}$ |
| 273 | .30 | 3 $\frac{7}{8}$ | 298 | .20 | 3 | 314 | .50 | 10 |
| 274 | .55 | 16 $\frac{1}{2}$ | 300 | .50 | 8 $\frac{1}{2}$ | 315 | .50 | 9 $\frac{1}{2}$ |
| 276 | 1.05 | 17 | 301 | .50 | 8 $\frac{1}{2}$ | 316 | .42 | 8 |
| 278 | .30 | 3 $\frac{1}{2}$ | 302 | .36 | 8 $\frac{1}{2}$ | 317 | .50 | 10 |
| 279 | .60 | 6 | 303 | .30 | 5 $\frac{1}{4}$ | 318 | .42 | 7 |
| 280 | .90 | 18 | 304 | .25 | 2 $\frac{1}{4}$ | 319 | .72 | 9 |
| 281 | .72 | 16 | 305 | .42 | | 320 | .50 | 5 $\frac{1}{4}$ |
| 282 | .42 | 5 | 306 | .50 | 9 | 321 | .60 | |
| 286 | .60 | | 307 | .42 | 6 | 322 | .60 | 15 |
| 289 | .30 | 3 | 308 | .42 | 9 $\frac{3}{4}$ | 323 | .50 | 11 |
| 290 | .60 | 7 | 309 | .25 | 2 $\frac{1}{4}$ | 324 | .50 | 10 |
| 291 | .42 | | 310 | .50 | 8 | 325 | .25 | 8 $\frac{1}{2}$ |
| 292 | .50 | | 311 | .50 | 8 | 326 | .20 | 6 $\frac{1}{2}$ |
| 294 | .60 | 7 | 312 | .36 | 8 $\frac{1}{4}$ | 327 | .50 | 7 $\frac{1}{2}$ |
| 296 | .25 | 2 $\frac{1}{4}$ | | | | | | |

Stencil Designs

In Reduced Sizes

For Description and Price, see pages 15-17







257



296



222



255



297



245





107.



13.



179



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131.



136.



96.



187.



185.



184



159



178



186



180



181



20



113



183



182



1

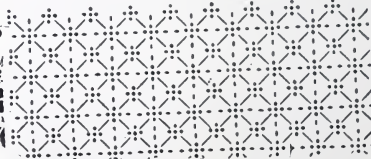
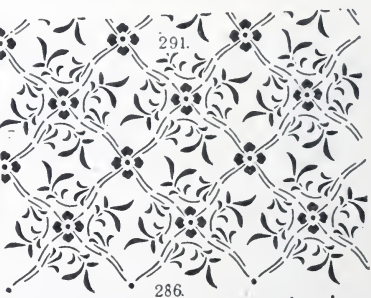
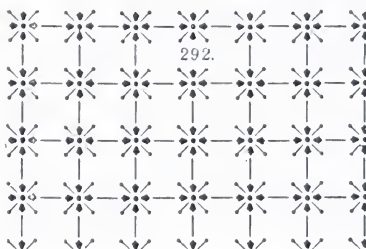


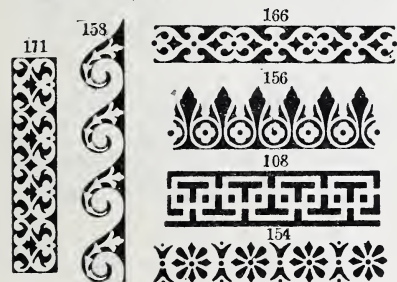
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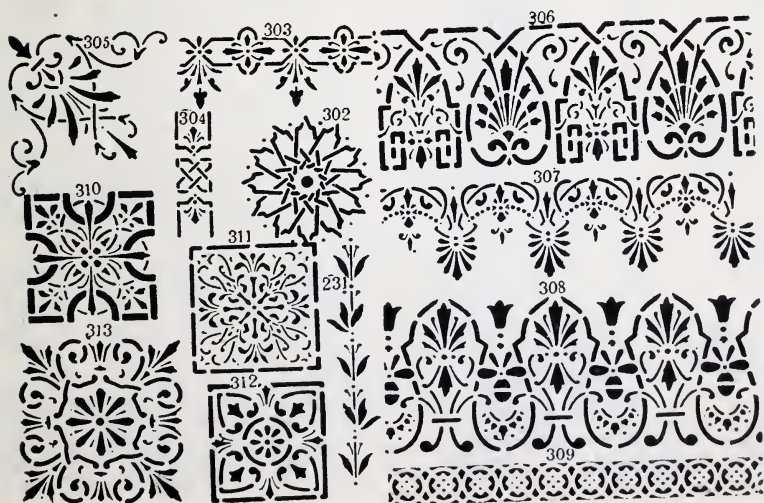
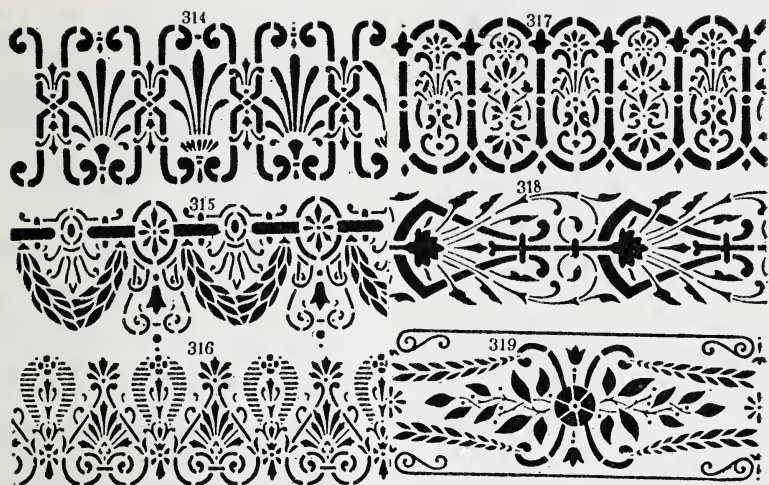
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WALL & CEILING STENCILS.









259



273



104



201



118



256



239



212



217



226



210



223



253

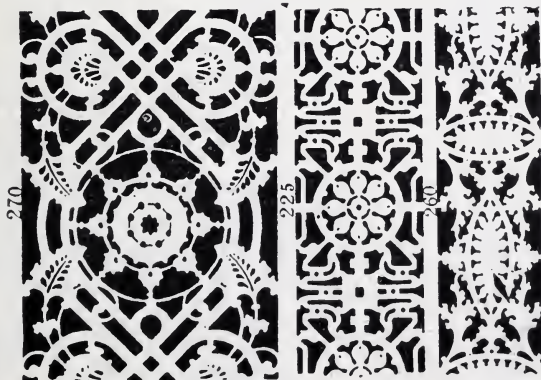


261



279







268
14 x 19



49-8 in



235-10 in



71-4



58-9 in



263-12 in



236-8 $\frac{3}{4}$ "



252-16 $\frac{1}{2}$ "



68-7 $\frac{1}{2}$ "



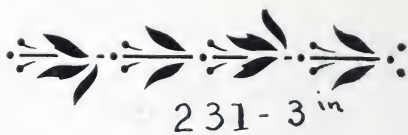
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281
16" in



126-5 $\frac{1}{4}$ "



323 - 11 in

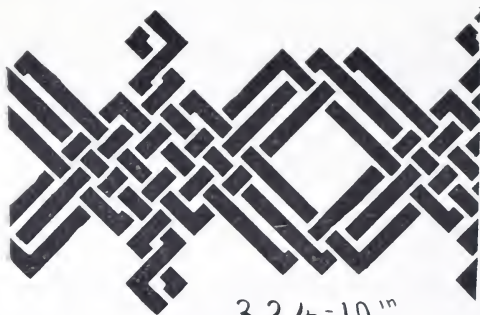


322 - 15 in



238-7 in



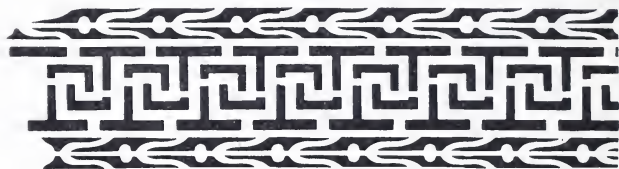


324-10ⁱⁿ

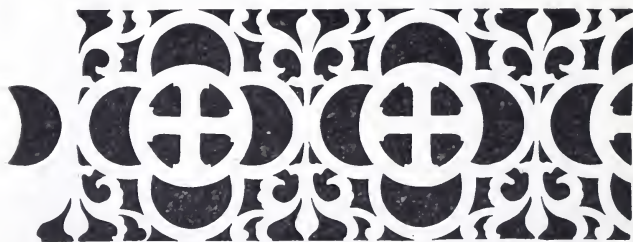
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216-3³/₄ⁱⁿ



320-5¹/₄ⁱⁿ



327-7¹/₂ⁱⁿ

110-3¹/₄ⁱⁿ



18-3¹/₂ⁱⁿ



278-3¹/₂ⁱⁿ



280-19"



72-3 $\frac{3}{4}$ "



98-8 $\frac{1}{2}$ "



326-6 $\frac{1}{2}$ "



244-12"



196-19"



264-10 1/2 in



290-7 in



153-5 in

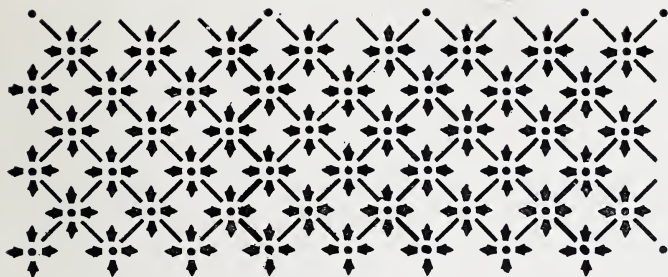


249-7 in



102-6 1/2 in

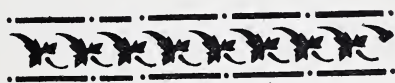




321-



41-2 1/4 in



112-2 in



4-3 in



177-3 1/4 in



169-2 1/2 in



248
11 x 23 in



289-3 in



Designs in Line Prints



Designs in Line Prints

The following designs, Nos. 500 to 535 inclusive, are only furnished in line prints, as the nature of the designs will not admit of cutting the same into stencil form. As the designs are however, well adapted for Tapestry Decoration, we have concluded to add the same to our list of Stencils.

For copying or transferring the same, ordinary red or other suitable color Transfer Paper can be used, or the designs can be furnished perforated at an additional cost of 25 per cent. to their prices.

Note.—In order to save space, a number of the illustrations in this list show only part of the design, but are furnished in full size.

| | | | |
|---------|------------------------|--------------------------|--------|
| No. 500 | Curtain | 14 x 18 inches high..... | \$.35 |
| " 501 | Pillow | 18 x 21 " " | .40 |
| " 502 | Curtain Corner | 15 x 15 " " | .40 |
| " 503 | " " | 12 x 15 inches high..... | .35 |
| " 504 | " " | 5 x 5 inches..... | .20 |
| " 505 | Book Cover | 6¼ x 10 " " | .25 |
| " 507 | Pillow Top | 21 x 21 inches..... | .50 |
| " 508 | " " | 17½ x 17½ inches..... | .40 |
| " 509 | Screen | 13 x 23 " " | .40 |
| " 510 | Pillow Top | 13 x 14 " " | .35 |
| " 511 | Border | 7 inches wide..... | .25 |
| " 512 | " | 6 " " " | .20 |
| " 513 | " | 12 " " " | .30 |
| " 514 | " | 10 " " " | .25 |
| " 515 | " | 6 " " " | .20 |
| " 516 | " | 2¾ " " " | .15 |
| " 517 | " | 4 " " " | .15 |
| " 518 | " | 6 " " " | .20 |
| " 519 | " | 6 x 9 inches wide..... | .20 |
| " 520 | Curtain Cover | 18 x 15 " " | .40 |
| " 521 | Screen | 8 x 16½ " " | .30 |
| " 522 | Pillow Top | 16½ x 16½ inches wide... | .40 |
| " 523 | Panel for Border | 7 x 27 " " ... | .30 |
| " 524 | " " " | 7 x 27 " " ... | .30 |
| " 525 | Table Top | 20½ inches wide..... | .45 |

DESIGNS IN LINE PRINTS (Continued)

| | | | |
|---------|---|---------------------------|--------|
| No. 526 | Border | 1 inch wide..... | \$.10 |
| " 527 | Border for Round Table.. | 21 " " | .35 |
| " 527a | Centre for Table | 3 " " | .10 |
| " 528 | Border " " | 17½ inches wide..... | .30 |
| " 529 | Screen | 12 x 22 inches..... | .40 |
| " 530 | Emblems | 3 x 6½, 3 x 13¾, 7 x 13.. | .35 |
| " 531 | Emblems | 6 x 9, 5 x 8½..... | .30 |
| " 532 | Twelve various designs..... | | .40 |
| " 533 | Four various designs..... | | .35 |
| " 534 | Monk, 6 x 17½, and Corners, 5 x 5..... | | .40 |
| " 535 | Emblem, 6½ x 9, and three smaller subjects, 2½ x 2½, 2½ x 5½, 3½ x 6..... | | .40 |

N. B.—The letter (W) on plates is meant for Wide.

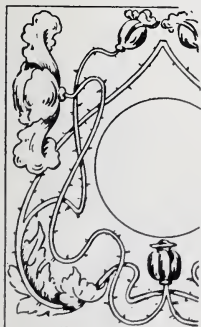
" " (D) " " " " " Deep or Long.



#507 22 x 24 IN.



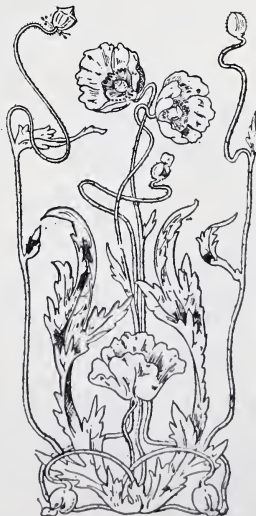
#512 6 IN. W.



#502 15 x 15 IN.



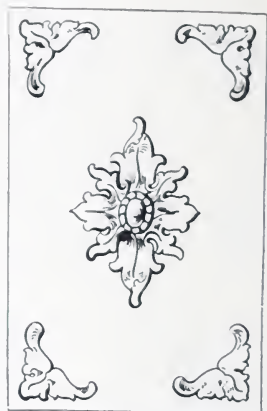
#500 14 x 18 IN. D.



#521 8 x 16½ IN.



#503 15 IN. D



#505 6 1/2 X 10 IN.



#511 - 7 IN W



#507 18 X 21 IN. HIGH



#520 18 X 15 IN.

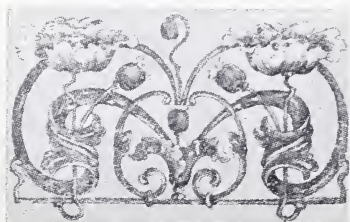




508 17½ X 17½ IN.



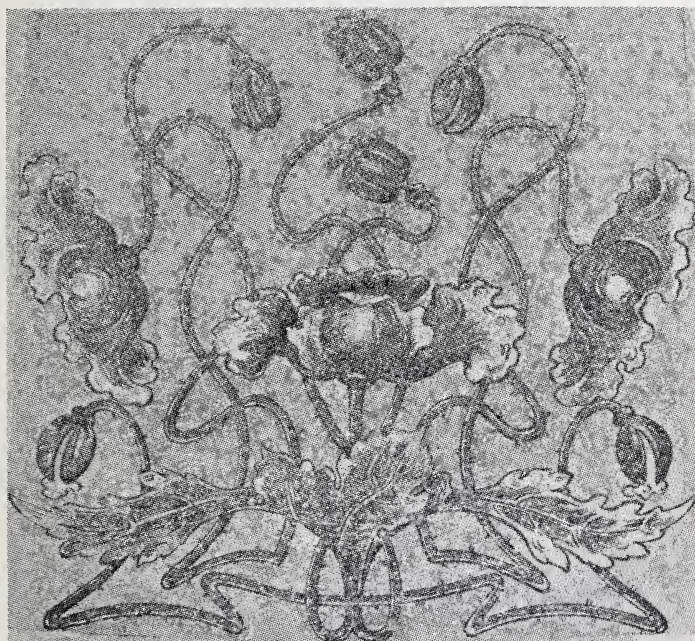
509 13 X 23 IN. D.



513 12 IN. D.



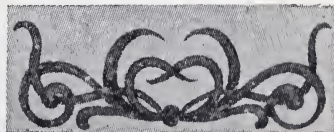
519 6 X 9 IN. D.



#510 13 X 14 IN.



#517 4 IN. W.



#518 6 IN. W.

516
2 3/4 IN. W.



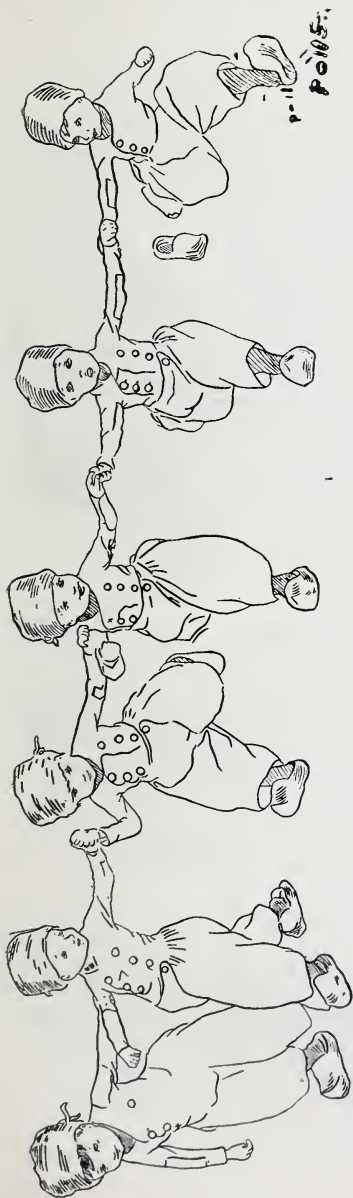
522
16 X 18 IN.



515 6 IN. W



514 10 IN. W



523 7 X 27 IN.



524 7 X 27 IN.



7 X 13 IN.



3 X 13½ IN.



530 3 X 6½ IN.



6 X 9 IN.



531 5 X 8½ IN.



529 12 X 22 IN.



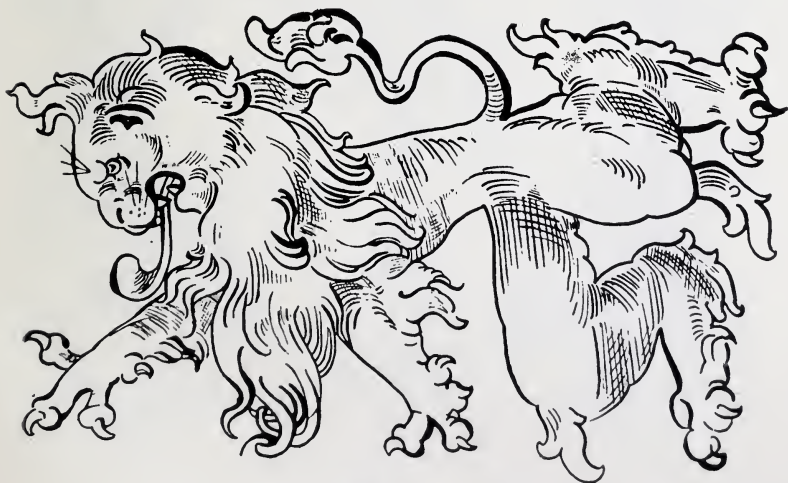
3½ X 6 IN.



2½ X 5½ IN.



2½ X 2½ IN.



#535 16½ X 9 IN.



533

OF NATURAL SIZE



532

OF NATURAL SIZE



534 6 X 17½ IN.



5 X 5 IN.

List of Materials

F. WEBER & CO'S LIQUID TAPESTRY COLORS.

IN GLASS BOTTLES.

Made waterproof to prevent their spreading and no Medium is needed to mix with the same.



| No. | No. | No. |
|------------------|-------------------|--------------------------|
| 1 Chrome Yellow | 11 Saturn Red | 21 Hooker's Green, No. 1 |
| 2 " " Deep | 12 Vermilion | 22 Emeraude Green |
| 3 Cadmium Yellow | 13 Rose Madder | 23 Hooker's Green, No. 2 |
| 4 Roman Ochre | 14 Violet Blue | 24 Olive Green |
| 5 Raw Sienna | 15 " Purple | 25 Prussian Green |
| 6 Burnt Sienna | 16 Turquoise Blue | 26 Crimson Lake |
| 7 Raw Umber | 17 Cobalt Blue | 27 Sepia |
| 8 Cassel Earth | 18 Ultramarine | 28 Payne's Grey |
| 9 Light Red | 19 Prussian Blue | 29 Ivory Black |
| 10 Vandyke Brown | 20 Indigo | 30 Carmine |

Per Bottle, each, \$.20.

Boxes containing an assortment of 30 Colors.....\$6.00

TAPESTRY OUTFIT

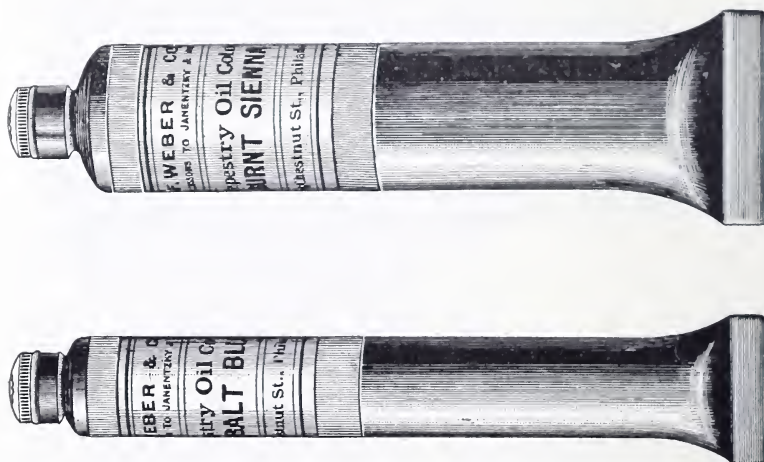
| | |
|---|--------|
| Containing 6 bottles well selected Colors and Brushes in wooden box | \$1.50 |
| The same, with 12 bottles..... | 3.00 |

F. WEBER & CO'S TAPESTRY OIL COLORS

In Tubes 4 x $\frac{3}{4}$ inches and 4 x $\frac{1}{2}$ inches.

Those marked with an asterisk (*) are made in tubes 4 x $\frac{1}{2}$ inches.

These colors are specially prepared for Tapestry Painting and Stenciling. They will not spread, and will dry flat and require no extra dryer.



CLASS A.

Per tube, \$.12.

| | | |
|----------------|------------------------|------------------------|
| Antwerp Blue | Ivory Black | Scarlet Lake* |
| Brown Ochre | Lamp Black | Silver White |
| Burnt Sienna | Naples Yel., Greenish* | Terre Verté |
| “ Terra Verte* | “ “ Medium* | Transparent Gold Ochre |
| “ Umber | “ “ Deep* | Vandyke Brown |
| Cremnitz White | New Blue* | Yellow Ochre |
| Crimson Lake* | Olive Lake* | Zinnober Green, Light* |
| Emerald Green | Prussian Blue | |
| Flesh Ochre | Purple Lake* | Zinc Yellow* |
| Indian Red | Raw Sienna | “ “ Medium* |
| Indigo* | “ Umber | “ “ Dark* |

LIST OF MATERIALS (Continued)

CLASS D.

Quadruple Tubes, size 6 x 1 inch. Per Tube, \$.35.

Cremnitz White

Silver White

CLASS F.

In Tubes 4 x ½ inches. Per Tube, \$.20.

Alizarin Crimson

Delft Blue, No. 2, Light

French Vermilion

Delft Blue, No. 1, Deep

English Vermilion

Brown Madder

CLASS G.

In Tubes 4 x ½ inches. Per Tube, \$.35.

Cobalt Green, Light

Indian Yellow

Rose Doré

“ “ Medium

Lemon Yellow

“ Madder

“ “ Deep

Madder Lake

Scarlet Crap Lake

Emeraude Green

Orange Crap Lake

Violet Crap Lake

French Ultramarine

Pink Madder

Yellow Crap Lake

Green Crap Lake

Red Brown Crap Lake

CLASS H.

In Tubes 4 x ½ inches. Per Tube, \$.40.

Cadmium Yellow, Light

Cadmium Orange

Cobalt Violet, Light

“ “ Medium

Cerulean Blue

“ “ Deep

“ “ Deep

Cobalt Blue

LIST OF MATERIALS (Continued)

CLASS I.

In Tubes, 4 x ½ inches. Per Tube, \$.50.

| | | |
|---------------|-----------------------|-------------------|
| Aureolin | Cobalt Yellow | Rose Madder, Deep |
| Burnt Carmine | Crap Lake, Extra Deep | Violet Carmine |
| | Yellow Madder | |

All of the above Colors are also adapted for Mural Decorating.

TAPESTRY PAINTING OIL

Especially prepared for mixing and reducing F. W. & Co.'s Tapestry Oil Colors preventing their spreading on the different fabrics. No extra dryer needed.

Price per 2½-ounce Bottle, \$.25. Per pint Bottle, \$1.00.

TAPESTRY CANVAS

| No. | Width | | Per Yard |
|-----|-----------|---|----------|
| 2 | 40 inches | "School" | \$.30 |
| 4 | 40 " | "Academy" | .40 |
| 6 | 40 " | "Duck" | 1.25 |
| 8 | 60 " | "Duck" | 1.90 |
| 10 | 40 " | Medium grain, cream color..... | 1.50 |
| 12 | 60 " | " " " " | 2.25 |
| 14 | 84 " | " " " " | 4.50 |
| 16 | 120 " | Extra heavy and coarse grain, cream color.. | 6.50 |

WOOL TAPESTRY

| Width | | Per Yard |
|-----------|---------------------|----------|
| 40 inches | Double facing | \$3.00 |
| 50 " | " " " | 3.75 |

Silk Tapestry furnished to order.

BURLAPS

Best quality, sized and prepared on back.

| | | | | |
|---------------------------|--------|--------|--------|--------|
| Natural Color, width..... | 36 | 48 | 60 | 72 |
| Per yard | \$.60 | \$.80 | \$1.35 | \$1.75 |

Other widths of the Natural, also Colored Burlaps of the same quality furnished to order.

Unprepared Burlaps also furnished to order.

Samples furnished on application.

F. W. & CO'S TAPESTRY BRISTLE BRUSHES



No. 199 Chiseled and Slanting Points, on polished handles. Specially adapted for stenciling on fabrics, as the chisel point is necessary for sharp corners and fine lines.

| | | | | |
|-----------------|---------------|---------------|---------------|---------------|
| Nos. | 3 | 6 | 9 | 12 |
| Inches | $\frac{1}{8}$ | $\frac{1}{4}$ | $\frac{3}{8}$ | $\frac{1}{2}$ |
| Each | \$.10 | \$.12 | \$.14 | \$.18 |
| Per dozen | 1.00 | 1.20 | 1.40 | 1.80 |

F. WEBER & CO'S BRIGHT'S BRISTLE BRUSHES

No. 193 Superfine quality, made of selected bleached bristles in nickel-plated ferrules, yellow polished handles. Short bristles.



| No. | Each | Dozen |
|---------|--------|--------|
| 2..... | \$.07 | \$.70 |
| 4..... | .08 | .80 |
| 6..... | .10 | .95 |
| 8..... | .11 | 1.10 |
| 10..... | .12 | 1.20 |
| 12..... | .13 | 1.30 |

Extra Sizes.

| No. | Inch | Each | Dozen |
|-----|-----------------------|--------|--------|
| 14 | $\frac{5}{8}$ | \$.15 | \$1.60 |
| 16 | $\frac{3}{4}$ | .17 | 1.80 |
| 18 | $\frac{13}{16}$ | .20 | 2.10 |
| 20 | $\frac{7}{8}$ | .22 | 2.40 |
| 22 | $1\frac{1}{8}$ | .25 | 2.80 |
| 24 | $1\frac{1}{8}$ | .30 | 3.20 |

FRENCH BRIGHT'S BRISTLE BRUSHES

No. 289 In tin ferrules, White Handles, Selected Short Bristles, Thin.



| No. | Each | Dozen |
|---------|--------|--------|
| 1..... | \$.04 | \$.44 |
| 2..... | .04 | .47 |
| 3..... | .05 | .49 |
| 4..... | .05 | .52 |
| 5..... | .06 | .55 |
| 6..... | .06 | .58 |
| 7..... | .07 | .62 |
| 8..... | .07 | .66 |
| 9..... | .08 | .70 |
| 10..... | .09 | .75 |
| 11..... | .10 | .81 |
| 12..... | .10 | .88 |

Extra Sizes.

| No. | Inch | Each | Dozen |
|-----|----------------------|--------|--------|
| 14 | $\frac{5}{8}$ | \$.12 | \$1.10 |
| 16 | $\frac{7}{8}$ | .14 | 1.30 |
| 18 | 1..... | .17 | 1.70 |
| 20 | $1\frac{1}{8}$ | .21 | 2.10 |
| 22 | $1\frac{1}{4}$ | .25 | 2.50 |
| 24 | $1\frac{1}{2}$ | .30 | 3.10 |

BRISTLE POONAH BRUSHES

No. 142 For stenciling patterns and tinting. Round, in tin ferrules, yellow polished handles.



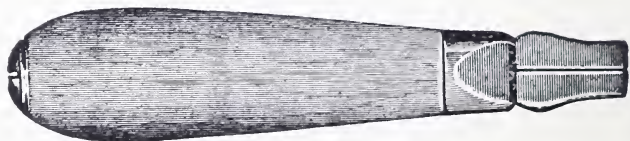
| | | | | |
|---------------------|---------------|----------------|---------------|---------------|
| Diameter, inches .. | $\frac{1}{4}$ | $\frac{5}{16}$ | $\frac{3}{8}$ | $\frac{1}{2}$ |
| Each | \$.06 | \$.08 | \$.10 | \$.14 |
| Dozen | .60 | .80 | 1.00 | 1.40 |

OILED STENCIL PAPER

| | |
|-------------------------------|--------|
| 36 inches wide, per yard..... | \$.20 |
| 36 " " " 10-yard roll | 1.75 |

KNIVES FOR CUTTING STENCILS

With adjustable blades, curved or straight.



| | |
|---------------------------------------|--------|
| Price of Knife with either Blade..... | \$.75 |
| Separate Blades | .50 |

SLOYD KNIFE FOR CUTTING STENCILS



Each \$.40

PALETTE KNIVES

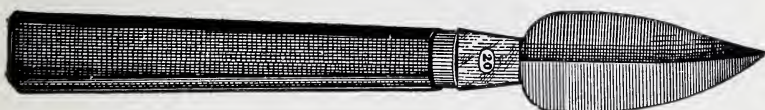
Straight Blade. Riveted Handle.



| | | | | | | |
|------------------|--------|--------|--------|---------|---------|---------|
| Length of Blade, | | | | | | |
| inches..... | 4 | 6 | 8 | 10 | 12 | 14 |
| Each | \$.30 | \$.45 | \$.70 | \$ 1.10 | \$ 1.90 | \$ 2.50 |

CANVAS STEEL SCRAPERS

CURVED



| | | | |
|------------------------------|--------|--------|--------|
| Length of Knife, inches..... | 1¼ | 2¼ | 3 |
| Each | \$.40 | \$.55 | \$.60 |

PREMIER RUBBER ERASERS

Single and double bevel. Red or Green.



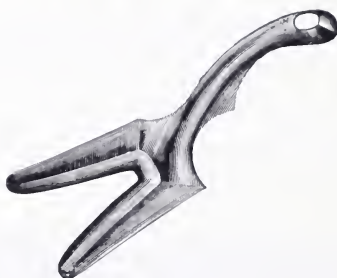
| | | | |
|------------------|--|--------|--------|
| | | Each | Dozen |
| Small size | | \$.05 | \$.60 |
| Large " | | .10 | 1.20 |

“SPHINX” INDESTRUCTIBLE STEEL THUMB TACKS



| | | Per Dozen | Per 100 |
|------|----------------------------------|-----------|---------|
| 5390 | $\frac{5}{16}$ in. diameter..... | \$.05 | \$.35 |
| 5391 | $\frac{3}{8}$ “ “ | .06 | .40 |
| 5392 | $\frac{7}{16}$ “ “ | .08 | .45 |
| 5393 | $\frac{1}{2}$ “ “ | .10 | .50 |

TACK LIFTERS



| | | Each |
|------|--|--------|
| 5398 | Tack Lifter, Steel | \$.05 |
| 5399 | The Improved Tack Lifter and Paper Cutter combined, Steel, Nickel-plated | .20 |

CHINA COLOR CUPS

For mixing Tapestry Colors.



| | | | Sheet | Dozen |
|------------------------|--------|----------------|--------|----------------|
| Diameter, inches | 2 | $2\frac{1}{2}$ | 3 | $3\frac{1}{2}$ |
| Each | \$.04 | \$.07 | \$.10 | \$.15 |
| Per dozen | .35 | .70 | 1.00 | 1.50 |

CARBON OR TRANSFER PAPERS

Blue, Red, Black, White, Yellow, Green.

| | Sheet | Dozen |
|---|--------|--------|
| Size of sheet 18 x 23 inches..... | \$.08 | \$.60 |
| Black, prepared on both sides, 18 x 23 inches.... | .15 | 1.20 |

TRACING PAPERS

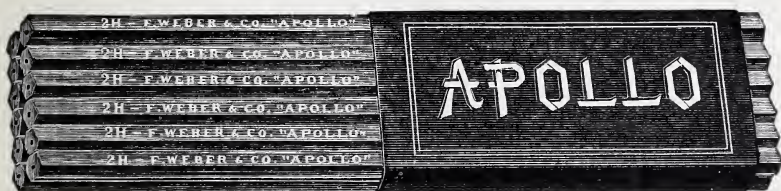
"Apollo," thin vegetable, in sheets.

| | Sheet | Dozen |
|--|--------|--------|
| Demy, size 14 x 19 inches..... | \$.04 | \$.50 |
| Sup. Royal, 19 x 28½ inches..... | .06 | .80 |
| Per roll of 20 yards, 28½ inches wide..... | | 1.20 |

BLOTTING PAPER

| | Sheet | Quire |
|---|--------|--------|
| White, thick, size 19 x 24 inches | \$.08 | \$1.50 |

"APOLLO" LEAD PENCILS



Hexagonal, gold stamped, yellow polished. A superior quality of Lead Pencil with all advantages of the best manufactures. In consideration of the excellent quality and the extremely low price at which we offer same, our "Apollo" Lead Pencil is not to be surpassed by any other manufacture in this market.

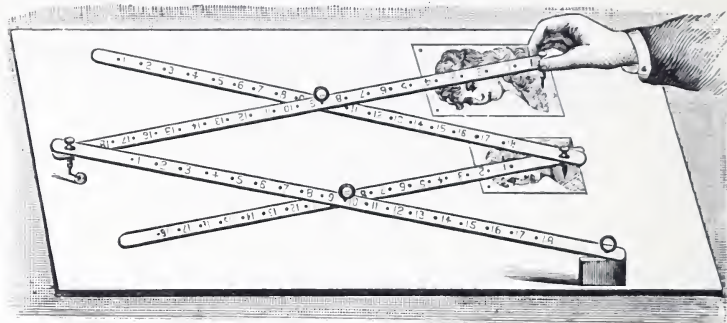
| | Each | Dozen |
|--|--------|--------|
| 4B, 3B, 2B, B, HB, F, H, 2H, 3H, 4H, 6H..... | \$.05 | \$.60 |

AGATE TRACERS



| | Each | Dozen |
|--|--------|--------|
| In metal Ferrules, Ebony Handle..... | \$.20 | \$2.40 |
| Pocket Tracer, German-Silver Ferrules, reversible, for tracing fine lines..... | .25 | 3.00 |

WOODEN PANTOGRAPHS



For enlarging and reducing designs. Directions how to use the instrument furnished with every Pantograph.

| | | Each |
|-------|--------------------------------------|--------|
| 4271 | Maple Wood, arms 13 inches | \$.30 |
| 4272½ | White " " 19 " | .50 |
| 4273 | Maple " " 17 " brass mountings | 1.00 |
| 4274 | " " " 17 " " " extra fine... | 1.75 |

STAMPING OUTFIT

For transferring perforated designs, with directions, complete \$.25

GUIDE TO TAPESTRY PAINTING AND STENCILING

A complete treatise on Tapestry Painting and Stenciling with Liquid Tapestry Dyes and Tapestry Oil Colors, especially prepared for this purpose in a manner to prevent their spreading on the respective fabrics. Containing a list of over 300 illustrations of well-selected and original designs and a complete price-list of the materials pertaining to this art.

Price per copy, postpaid \$.50

CATALOGUE OF TAPESTRY AND STENCIL DESIGNS

With over 300 illustrations and a complete list of materials.
Price postpaid \$.10

F. WEBER & CO.,

MANUFACTURERS OF

ARTISTS' CANVAS

Plain and Ticken Sketching, English Plain, Roman, Ticken and French Absorbent

FINELY PREPARED ARTISTS' OIL AND VARNISHES

RUSSELL'S CANVAS BOARDS,

Academy Boards, Oil Sketching Boards and Paper.

JAPANNED TIN BOXES, WOODEN PALETTES, STUDIO AND SKETCHING EASELS

FINE ARTISTS' BRUSHES

For Oil, China and Water Color Painting

MOIST WATER COLORS

In Half and Whole Pans, Tubes, Glass Pots and Bottles

DESIGNERS' DISTEMPER COLORS

WATER COLOR LIQUIDS AND INDELIBLE DRAWING INKS,

Liquid Photograph and Tapestry Colors and Materials.

SOFT AND HALF HARD PASTELS

IN OVER 500 DIFFERENT SHADES.

The Philadelphia Crayon Sauce in Tin Foil and Glass Vials

PASTEL PAPER, PASTEL BOARDS AND PASTEL CANVAS.

PAPER MACHE PLACQUES.

ALSO IMPORTERS OF AND DEALERS IN

Winsor & Newton's Artists' Oil Colors, Brushes and Canvas.

Lacroix's and Mueller & Hennig's China Colors.

FRENCH PASTELS AND CRAYON MATERIALS.

DRAWING AND TRACING PAPERS, TRACING CLOTH.

MATHEMATICAL INSTRUMENTS

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DRAWING AND PAINTING STUDIES

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Artists' and Drawing Material Line

OF DOMESTIC AND FOREIGN MANUFACTURE.

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